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Allegro moderato energico.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'Allegro moderato energico.' The score is divided into five systems, each with a treble and bass staff. The first system starts with a piano (*p*) dynamic and includes a *rit.* (ritardando) marking. The second system includes a *p a tempo* marking and a *cresc.* (crescendo) marking. The third system starts with a forte (*f*) dynamic. The fourth system includes a *p e cresc.* (piano and crescendo) marking. The fifth system starts with a piano (*p*) dynamic. The score concludes with a final cadence in the bass staff.

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The music features a complex texture with many beamed sixteenth and thirty-second notes. A forte (*f*) dynamic marking is present in measure 3.

Second system of musical notation, measures 5-8. Measure 5 begins with a first ending bracket marked with an '8'. The system concludes with a *ritard.* (ritardando) marking in measure 8.

Third system of musical notation, measures 9-12. The tempo and articulation change to *a tempo e legato*. A piano (*p*) dynamic marking is indicated in measure 9.

Fourth system of musical notation, measures 13-16. This system shows a dynamic contrast with markings for *f* (forte) and *p* (piano) across the measures.

Fifth system of musical notation, measures 17-20. Measure 17 starts with a piano (*p*) dynamic. Measures 18-19 include *cresc.* (crescendo) and *rit.* (ritardando) markings. The system ends with a first ending bracket marked '1.' and a *a tempo* instruction, followed by a *f p* (fortissimo piano) dynamic and another *rit.* marking.

2.
a tempo

f *p*

p

p

p

p *e cresc.*

f

First system of musical notation, measures 1-4. The key signature has one sharp (F#). The first two measures contain eighth-note patterns in both hands. The third measure features a triplet of eighth notes in the right hand, marked with a bracket and the number 3. The fourth measure continues the eighth-note pattern. The tempo marking *a tempo* appears above the staff in the fourth measure. The dynamic marking *p e legato* is placed below the staff in the fourth measure.

Second system of musical notation, measures 5-8. The music continues with eighth-note and quarter-note patterns in both hands, maintaining the *a tempo* and *p e legato* character.

Third system of musical notation, measures 9-12. Measures 9 and 10 continue the previous patterns. Measure 11 features a triplet of eighth notes in the right hand, marked with a bracket and the number 3, and is marked *m.s.* (mezzo-soprano) above the staff. Measure 12 continues the triplet pattern, also marked *m.s.* above the staff.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 feature triplet patterns in the right hand, marked with a bracket and the number 3, and are marked *m.s.* above the staff. Measures 15 and 16 show a change in the right hand's pattern, with the tempo marking *molto rit.* appearing above the staff in measure 16.

Fifth system of musical notation, measures 17-20. Measure 17 begins with the dynamic marking *p* and the tempo marking *e a tempo* above the staff. Measures 18 and 19 continue with eighth-note patterns. Measure 20 features a triplet of eighth notes in the right hand, marked with a bracket and the number 3, and is marked *rit.* (ritardando) above the staff.

First system of musical notation, featuring treble and bass staves. The key signature is one sharp (F#). The tempo/mood is marked *p e a tempo e*. A *cresc.* (crescendo) marking is present. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece. It features treble and bass staves with complex rhythmic patterns and dynamic markings.

Third system of musical notation, continuing the piece. It features treble and bass staves with complex rhythmic patterns and dynamic markings, including a *p* (piano) marking.

Fourth system of musical notation, continuing the piece. It features treble and bass staves with complex rhythmic patterns and dynamic markings, including a *cresc.* (crescendo) marking.

Fifth system of musical notation, continuing the piece. It features treble and bass staves with complex rhythmic patterns and dynamic markings, including a *f* (forte) marking.

8

First system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, some beamed together. Bass staff has a more rhythmic accompaniment with chords and single notes. A dashed line with the number 8 is above the first measure.

a tempo

rit. *p e legato*

Second system of music. Treble staff continues the melodic line. Bass staff has a more active line with eighth notes. Dynamics include *rit.* (ritardando) and *p e legato* (piano and legato).

Third system of music. Treble staff has a melodic line with some chromaticism. Bass staff has a more active line with eighth notes and chords. Dynamics include *f* (forte) and *p* (piano).

f *p* *f* *p*

Fourth system of music. Treble staff has a melodic line with some chromaticism. Bass staff has a more active line with eighth notes and chords. Dynamics include *f* (forte) and *p* (piano).

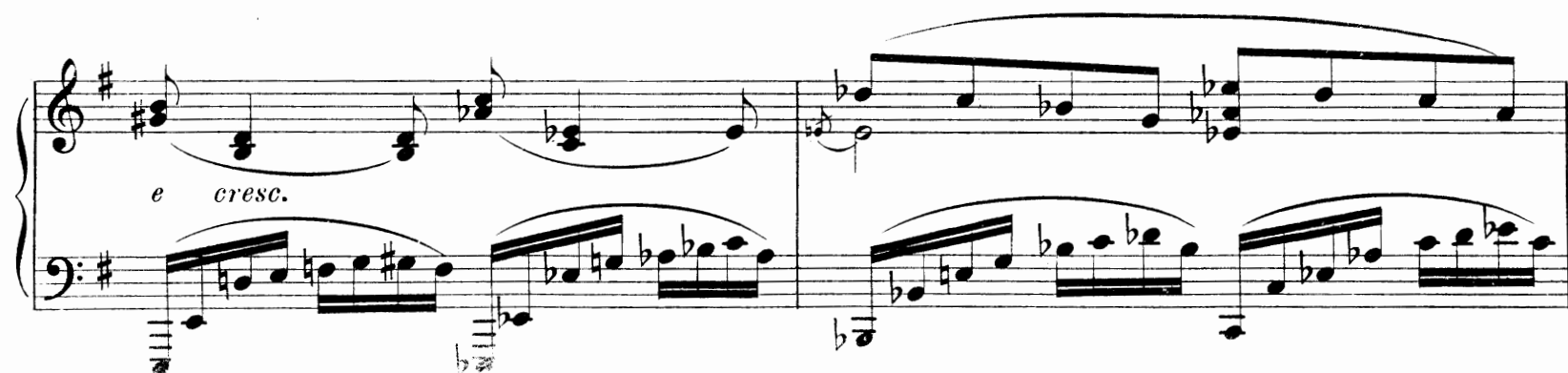
a tempo

rall. *mf poco animato*

Fifth system of music. Treble staff has a melodic line with some chromaticism. Bass staff has a more active line with eighth notes and chords. Dynamics include *rall.* (ritardando) and *mf poco animato* (mezzo-forte, slightly animated).



Poco meno Allegro.



First system of musical notation. The treble and bass staves are in G major. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes. A dynamic marking of *fz* (forzando) is present in the middle of the system.

Second system of musical notation. It begins with a dynamic marking of *fz*. The treble staff continues the melodic development. The bass staff has a section marked *ff* *a tempo*, where it switches to a treble clef and plays a more active melodic line.

Third system of musical notation. The treble staff features a complex texture with many beamed sixteenth notes. The bass staff continues with a steady eighth-note accompaniment.

Fourth system of musical notation. This system is characterized by frequent accents (>) over the notes in both the treble and bass staves, emphasizing the rhythmic drive.

Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff features a series of chords. The system concludes with the instruction *molto string. e pesante* (very string and heavy) and a *sost.* (sostenuto) marking over the final chord.

Animato.

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The tempo is marked 'Animato.' and the dynamics are 'p' (piano). The music features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

Second system of musical notation, measures 5-8. The key signature remains one sharp. The music continues with a similar melodic and rhythmic pattern, showing a slight increase in intensity.

Third system of musical notation, measures 9-12. The key signature changes to two sharps (F# and C#). The tempo is marked 'rit.' (ritardando) and the dynamics are 'ff' (fortissimo). The music features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The system ends with a double bar line and a 'Ced.' (Cadenza) marking.

Fourth system of musical notation, measures 13-16. The key signature remains two sharps. The tempo is marked 'Tempo I.' and the dynamics are 'p' (piano). The music features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

Fifth system of musical notation, measures 17-20. The key signature remains two sharps. The tempo is marked 'rit. e dim.' (ritardando e diminuendo). The music features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The system ends with a double bar line and a 'ff' (fortissimo) marking.

Andante tranquillamente.

p *sosì.*

una corda

poco rit. *p e cre - - scen -*

do

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. It consists of five measures with various melodic and harmonic textures, including arpeggiated figures and sustained chords.

Più vivo e scherzando.

Second system of the musical score, continuing the piece with a more lively and playful character. It includes the instruction *poco rall.* (poco rallentando) and *p staccato sempre* (piano, staccato throughout). The system contains five measures with dynamic and articulation markings.

Third system of the musical score, featuring intricate melodic lines and harmonic support. The system contains five measures with various musical notations, including slurs and ties.

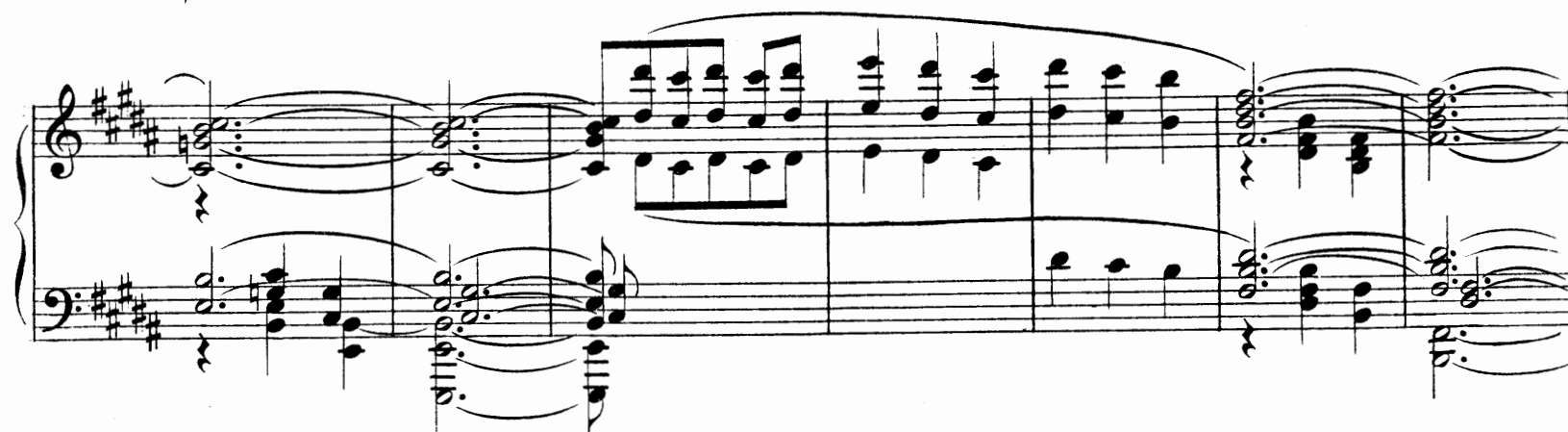
Fourth system of the musical score, continuing the melodic and harmonic development. The system contains five measures with various musical notations, including slurs and ties.

Tempo I.

Fifth system of the musical score, marking the beginning of the first tempo. It includes the instruction *molto ritard.* (molto ritardando) and *p* (piano). The system contains five measures with various musical notations, including slurs and ties. The final measure is marked *una corda* (una corda).



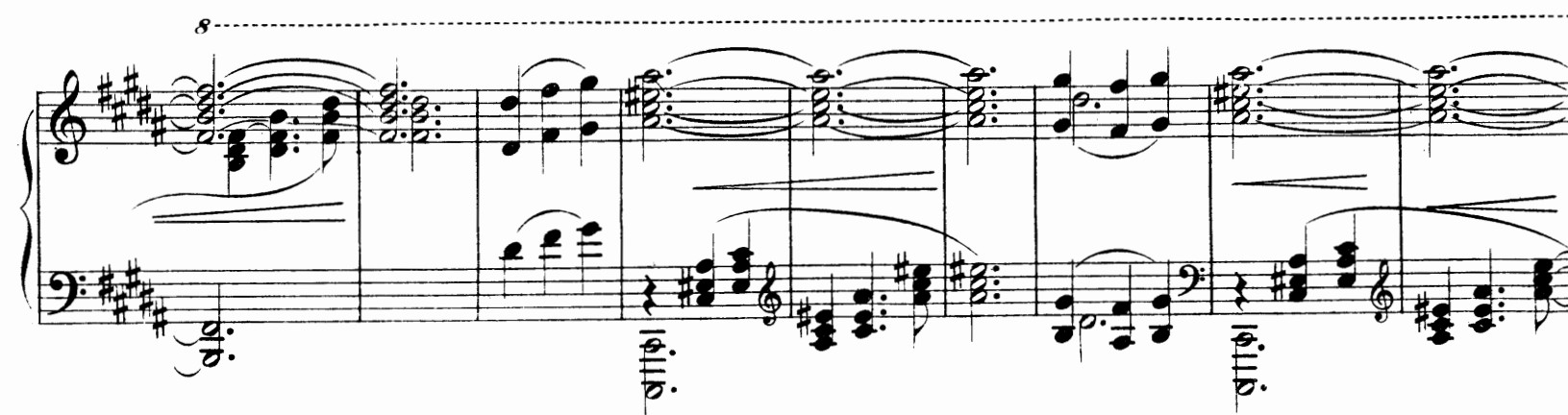
First system of musical notation. The treble staff contains a melodic line with a long slur. The bass staff contains a bass line with a long slur. The key signature is two flats (B-flat and E-flat). The tempo/mood marking is *f e allarg.* and the instruction *tre corde* is written below the staff.



Second system of musical notation. The treble staff contains a melodic line with a long slur. The bass staff contains a bass line with a long slur. The key signature is two sharps (F-sharp and C-sharp).



Third system of musical notation. The treble staff contains a melodic line with a long slur. The bass staff contains a bass line with a long slur. The key signature is two sharps (F-sharp and C-sharp). There are dynamic markings *f* and *ff* in the bass staff.



Fourth system of musical notation. The treble staff contains a melodic line with a long slur. The bass staff contains a bass line with a long slur. The key signature is two sharps (F-sharp and C-sharp). There are dynamic markings *f* and *ff* in the bass staff.



Fifth system of musical notation. The treble staff contains a melodic line with a long slur. The bass staff contains a bass line with a long slur. The key signature is two sharps (F-sharp and C-sharp). The tempo/mood marking is *molto rit.* and the instruction *ff e pesante* is written below the staff.

pp e sost.

una corda

cresc.

tre corde

m.s.

Più vivo e scherzando.

rit. e dim.

p stacc.

molto ritard. e dim.

Tempo I.

pp

una corda

pp

p

pesante

pp

dim.

pp

Allegro con moto.

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Allegro con moto." at the beginning.

System 1: The first system shows the beginning of the piece. The right hand has a melodic line with eighth and sixteenth notes, while the left hand has a bass line with eighth notes. A dynamic marking of *p* (piano) is present.

System 2: The second system continues the melodic and bass lines. A dynamic marking of *f* (forte) is present.

System 3: The third system shows a change in the right hand's melody, with more complex intervals. A dynamic marking of *p* (piano) is present.

System 4: The fourth system continues the piece. A dynamic marking of *cresc.* (crescendo) is present. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

System 5: The fifth system shows the end of the piece. A dynamic marking of *fz* (forzando) and *p* (piano) is present. The tempo marking *a tempo* is also present.



First system of musical notation, featuring a treble and bass staff. The music is in G major (one sharp) and 4/4 time. It begins with a treble staff melody and a bass staff accompaniment. A dynamic marking of *mf* (mezzo-forte) is present.



Second system of musical notation, continuing the piece. It features a treble and bass staff. A dynamic marking of *marc.* (marcato) is present.



Third system of musical notation, continuing the piece. It features a treble and bass staff. A dynamic marking of *ff deciso* (fortissimo deciso) is present.



Fourth system of musical notation, continuing the piece. It features a treble and bass staff. Dynamic markings include *rall.* (rallentando), *p* (piano), *pp molto rit.* (pianissimo molto ritardando), and *mp tranqu.* (mezzo-piano tranquillo). A tempo marking of *a tempo* is also present.



Fifth system of musical notation, continuing the piece. It features a treble and bass staff. Dynamic markings include *molto rall.* (molto rallentando) and *rall.* (rallentando). A tempo marking of *a tempo* is also present.



Sixth system of musical notation, continuing the piece. It features a treble and bass staff. A dynamic marking of *sfz* (sforzando) is present. A tempo marking of *a tempo* is also present.

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*f*) dynamic marking. The music is in a key with one sharp (F#) and includes various musical notations such as eighth notes, sixteenth notes, and rests.

Second system of musical notation, featuring a treble and bass staff. The treble staff begins with a marcato (*marc.*) dynamic marking. The music continues with complex rhythmic patterns and chordal structures.

Third system of musical notation, featuring a treble and bass staff. The treble staff begins with a string (*string.*) dynamic marking. The music includes various musical notations such as eighth notes, sixteenth notes, and rests.

Fourth system of musical notation, featuring a treble and bass staff. The music continues with complex rhythmic patterns and chordal structures.

Fifth system of musical notation, featuring a treble and bass staff. The music continues with complex rhythmic patterns and chordal structures.

Sixth system of musical notation, featuring a treble and bass staff. The music continues with complex rhythmic patterns and chordal structures.

The musical score consists of five systems of piano notation. The first system includes dynamics *p*, *sfz*, *p*, *sfz*, and *p e legg.*. The second system includes *f* and *p*. The third system includes *f*, *p*, and *poco a*. The fourth system includes *poco cresc.* and *ff rit.*. The fifth system includes *mp e parlando*. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various note values, rests, and dynamic markings. A *rall.* (rallentando) marking is present in the third measure of the treble staff.

Second system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various note values, rests, and dynamic markings. A *molto rit.* (molto ritardando) marking is present in the first measure of the treble staff, and a *p* (piano) marking is present in the first measure of the bass staff. The tempo marking **Tempo I.** is centered above the system.

Third system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various note values, rests, and dynamic markings. A *f* (forte) marking is present in the second measure of the bass staff.

Fourth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various note values, rests, and dynamic markings.

Fifth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various note values, rests, and dynamic markings. A *m.s.* (marcato) marking is present in the fourth measure of the treble staff.

Sixth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various note values, rests, and dynamic markings.



First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a melodic line in the treble and a supporting line in the bass. A dynamic marking of *mf* is present.



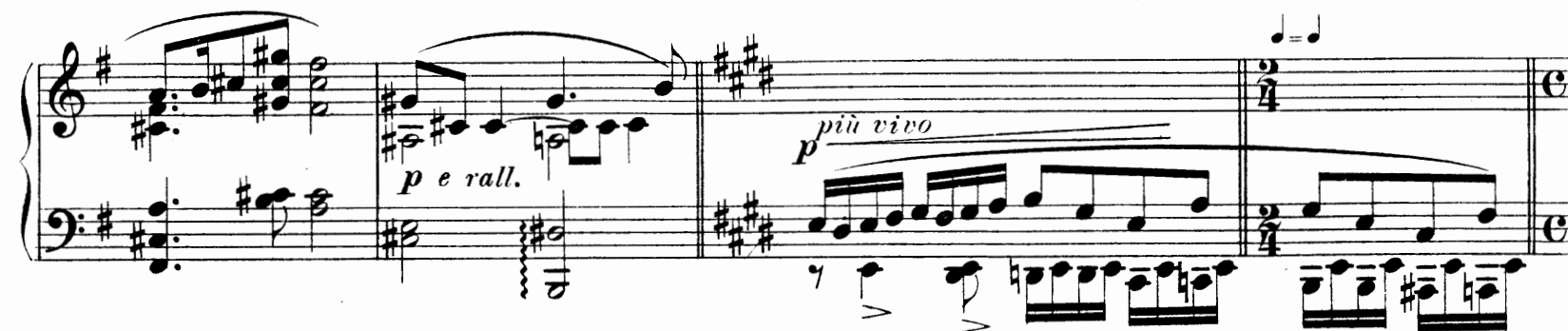
Second system of musical notation, continuing the piece. It includes a dynamic marking of *marc.* (marcato).



Third system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a melodic line in the treble and a supporting line in the bass. Dynamic markings include *ff deciso* and *rall. p*.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a melodic line in the treble and a supporting line in the bass. Dynamic markings include *pp molto rit. mp* and *a tempo*.



Fifth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a melodic line in the treble and a supporting line in the bass. Dynamic markings include *p e rall.* and *p più vivo*.



Sixth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a melodic line in the treble and a supporting line in the bass. The system concludes with a double bar line.

First system of musical notation, featuring treble and bass staves with complex chordal textures and melodic lines. The key signature is three sharps (F#, C#, G#). The system includes dynamic markings such as *f* and *ff*, and articulation marks like accents and slurs.

Second system of musical notation, continuing the complex textures. It features a prominent eighth-note triplet in the treble staff and various chordal structures in the bass. The system includes dynamic markings such as *f* and *ff*, and articulation marks like accents and slurs.

Third system of musical notation, featuring a large slur spanning across both staves. The treble staff contains a triplet of eighth notes, and the bass staff contains a triplet of eighth notes. The system includes dynamic markings such as *ff e pesante* and articulation marks like accents and slurs.

Fourth system of musical notation, featuring a large slur spanning across both staves. The treble staff contains a triplet of eighth notes, and the bass staff contains a triplet of eighth notes. The system includes dynamic markings such as *molto rit.* and articulation marks like accents and slurs.

Fifth system of musical notation, featuring a large slur spanning across both staves. The treble staff contains a triplet of eighth notes, and the bass staff contains a triplet of eighth notes. The system includes dynamic markings such as *ff* and articulation marks like accents and slurs.

Johan S. Svendsen.

	Mk. Pl.		Mk. Pl.
Op. 11. Zorahayda, Legende für Orchest.		Hiver et Printemps, Morceaux de Ballet, pour Piano par Fini Henriques.	
Partitur	5 >	I. Hiver.	1 25
Stimmen	7 >	a) Introduction. b) Danse des Flocons de neige.	
Dublirstimmen	75	II. Printemps	1 75
Ausgabe für zwei Klaviere zu 4 Händen (Richard Lange).		a) Melodie de Printemps. b) Danse des Insectes. c) Danse des Fleurs.	
Ausgabe für Klavier zu 4 Händen (Eyv. Alnas).	2 50		
Op. 12. Fest-Polonaise für Orchester.		Andante funèbre für Orchester.	
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Stimmen	12 50	Stimmen	6 50
Dublirstimmen	50	Dublirstimmen	30
Ausgabe für Klavier zu 4 Händen	2 50	a. Orgel, Violine und Violoncell	2 50
— für Klavier zu 2 Händen, zum		b. Orgel allein (G. Matthison-Hansen)	1 50
Konzertvortrag bearbeitet von Edm. Neupert.	2 >	c. Harmonium und Violine (Aug. Reinhard)	1 50
Ausgabe für Klavier zu 2 Händen (Salon) von Richard Lange	2 50	d. Harmonium u. Violoncell (Aug. Reinhard)	1 50
Op. 17. Rhapsodie norvégienne I für Orchester.		e. Harmonium und Klavier (Rich. Lange)	1 50
Partitur	4 50	f. Harmonium allein (Aug. Reinhard)	1 >
Stimmen	6 >	g. Violine und Klavier (Fini Henriques)	1 50
Dublirstimmen	50	h. Bratsche und Klavier (Hermann Ritter)	1 50
Ausgabe für Klavier zu 4 Händen	2 25	i. Flöte und Klavier (Joachim Andersen)	1 50
— für Klavier zu 2 Händen	1 50	k. Klavier zu 4 Händen (Rich. Lange)	1 >
Op. 19. Rhapsodie norvégienne II für Orchester.		l. Klavier zu 2 Händen (Fini Henriques)	1 >
Partitur	6 50	Zwei schwedische Volksmelodien	
Stimmen	8 >	(Deux airs nationaux suédois) für Streichinstrumente.	
Dublirstimmen	1 >	1. Allt under himmelens fäste. 2. Du gamla, du friska, du fjellhøga Nord.	
Ausgabe für Klavier zu 4 Händen	3 >	Partitur	1 50
— für Klavier zu 2 Händen	2 >	Stimmen	1 50
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Dublirstimmen	75	Stimmen	2 >
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— für Klavier zu 2 Händen	2 >	Sæterjentens Søndag (Solitude sur la montagne — Sehnsucht der Sennerin) Melodie v. Ole Bull, harmonisirt für Streichinstrumente.	
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